MODULE CHOREOGRAPHY

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PREFACE

"Module Choreography" is a term I developed to describe the method of sectionalizing your dance figures so that they may be used to their fullest extent to give maximum variety to your program with a minimum of effort. It might also be described as "Understanding (B14), (ZL), (Sq), etc."

By using this information contained in this booklet you should have adequate material to get started on your programs and the basis for developing your own set of Modules and your own Choreography.

MODULE CHOREOGRAPHY

INTRODUCTION

Today's Square Dance Choreography has become complex when compared to the dances of ten or twenty years ago. The need for a system to simplify the arrangement of our patterns and the introduction of new material into our program has been constantly growing. This Booklet is not in itself that new system, but rather will explain what many callers have been doing for some time to maximize the material they can introduce, minimize the time they need to accomplish this, and eliminate as much personal confusion as possible.

In this Booklet the term "Module" refers to a "Unit of Choreography" that is designed to "fit" into your Square Dance program. Although the Module may vary in its content, it is designed with a "standard" start and finish. These Modules are the building blocks that comprise your dance pattern.

To better understand just what a Module is and how it can be used, let us take the average Singing Call as an example: We have an Opener, Middle Break, and Ending, plus the Figure. Although the Opener, Middle Break, and Ending are quite often the same and the figure is repeated for Heads and Sides, giving us in reality only TWO Modules, we use these to create our entire dance. We need only identify the starting and ending positions and assure that they "blend" together. The Singing Call Module normally, with rare exception, starts and ends from a Square Position. This means our Modules become: (Sq) Opener (Sq) + (Sq) Figure for Heads (Sq) + (Sq) Figure for Heads (Sq) + (Sq) Middle Break (Sq) + (Sq) Figure for Sides (Sq) + (Sq) Figure for Sides (Sq) + (Sq) Ending (Sq).

When we are dealing with a Singing Call we need all our Modules or we shall not end with the music. However, when working with patter calling then we may add or subtract any of the Modules, so long as we maintain continuity between the remaining units.

This then is the basis of Module choreography. Of course, we have more places to start and stop than just from a Square (Sq) position and we further will divide our Modules into categories according to their purpose, but the concept of a Module System is quite simple. You'll be surprised at how much

variety and flexibility you will gain from the very start.

We have divided this Booklet into Five Parts. Parts 1 and 2 being the basic Module blocks; and Parts 3,4,5, expanding the system. Read the entire Booklet, but then it is recommended that you stay within the first TWO Parts until you feel comfortable with the Module System.

PART ONE

EXPLANATION OF TERMS

To begin working with this Module system let us start with a minimum of basic positions to control our Modules. These positions are our Transisitional points. As you develop your own choreography it is recommended that you stay within this framework until it becomes completely natural to you, THEN you can begin to introduce the material contained in Parts 3,4,&5. Many callers may find that the flexibility and variety offered in Parts 1 and 2 are sufficient for their entire needs, this is a matter of personal preference.

For Part 1 we shall limit our discussion and use to the following:

1. (Sq) Square Position. In a square position, in order with partners, not necessarily at home.
2. (B14) Box 1-4, or Box Position. The position reached from a square after the heads or sides have completed a Square Thru.
   NOTE: We can arrive at this position many ways. Recognizing the position is the primary point. The outside couples will always have their partners on their right, the inside couples will have their opposites on their right, and their original partner behind them. Everyone will be facing the original corner.
   How we arrived at this position is important in determining what the next dance pattern will be; i.e., which hand is free? Providing the left hand is free, this is the Left Allemande position.
3. (ZL) Zero Line. An in order line, all dancers with original partner. Rotation can be either 1,2,3,4 or 2,3,4,1.
4. (00L) Out of Order Line. A line with all dancers having their original partner, but sequence is out of order. Either 1,4,3,2, or 2,1,4,3.

HOW TO USE STARTING AND ENDING POSITIONS

The starting and ending positions, (Sq), (B14), (ZL), (00L), are the basic points in any square where the action can be started, ended, altered, or

blended. From (Sq), (B14), (ZL), you can end simply by using Left Allemande, providing the left hand is free. If the left hand is not free a simple Zero Neutral Module will resolve the square. From (OOL) a Crosstrail Thru will resolve the square.

With these positions in mind you should now begin to identify these basic points in all of the dance material you now use. If you use longhand write ups, either your own or from printed sources, then work out each dance you use with your "dolls", "cups and saucers", or "whatever", so that you can identify these positions within each dance. If you call from memory or with notes, take the time to add these points in your mental program or your note writeups. This is the first step in Module calling.

Example:
Heads Right and Left Thru,
Star Thru, Pass Thru, Swing Thru,
Boys Run, Wheel and Deal,
Right and Left Thru, Dive Thru,
Square Thru 3/4, Left Allemande.

Becomes:
(Sq) Heads Right and Left Thru,
Star Thru, Pass Thru (B14), Swing Thru,
Boys Run, Wheel and Deal (B14)
Right and Left Thru, Dive Thru,
Square Thru 3/4 (B14).

Note that in the original example we ended with a Left Allemande. This in itself is an "abbreviation", for we know that we are expected to get the dancers home from that position. It is an abbreviation we have accepted without ever having thought of it as such. Now (B14) takes us just one step further, and is just as understandable and basic when used. After we added the Transition points we merely ended with (B14) and eliminated Left Allemande. This is done as (B14) ends a Module.

We still must learn to recognize what hand is free at each Transition point (In this example (B14) is our only point, but the same is true for all points), so that we will know what may follow in order to maintain flow of the dance. Just because a Module ends in (B14) and another starts with (B14) does not mean they will connect. It does identify the basic position and the dancer relationship as being the same, but what "hand" was used to conclude a dance Module determines what may follow.

In our example we came upon (B14) three times, the first two are "Neutral" as they were arrived without the use of hands, therefore either a right or left hand figure could be used. The final (B14) comes from the right hand and must be followed by a left hand figure, or a "no hand", such as Slide Thru, or Do-sa-do.

You will see that we have created THREE MODULES all of which could be used in different combinations or by themselves. ONE starts with (Sq) and ends in (B14), TWO & THREE start and end with (B14). Before you start on the next Part of this Booklet give some thought to these MODULES. What would you call them? How would you use them?

If you will take the time to develop these positions in all the material you now use you will be amazed at how much variety you have in your existing dances that you have been overlooking.

HOW TO USE BASIC MODULES

From the preceding it is determined that a Module is a series of basics that create a pattern and accomplish a purpose. It has a starting and ending position that fit into our Module System. We can now begin to place these Modules together to form our dance choreography.

Whatever system we have used so far to plan our dances can be continued except that we add our position indicators to identify our Modules.

Once we have identified our Modules we should then divide them into three categories:

a. Those that start with a (Sq) and end in (ZL), (B14), or (OOL) will be called "Get Ins".

b. Those that start and end with (ZL), (OOL), or (B14), are the main dance Modules. They contain the meat of the dance.

c. Those that start with (ZL), (OOL), or (B14), and end in (B14) or Left Allemande are "Get Outs".

After we have accomplished this with our existing material we can begin to use our system to aid us in introducing new material with a minimum of effort.

Almost all Callers will discover that they already have several Get Ins and Get Outs memorized although they may not have recognized or used them as such. For those who find they do not have such figures we have included some in this booklet in Part Two. They will get you started until you begin to develop your own.

To be certain we are in agreement on how to use Modules, here are some examples.

Dance A — Heads Square Thru, Right and Left Thru, Pass Thru, Trade By, Right and Left Thru, Pass Thru, Trade By, Right and Left Thru, Dive Thru, Square Thru 3/4, Left Allemande.
Becomes:
(Sq) Heads Square Thru (B14), Right and Left Thru, Pass Thru, Trade By, Right and Left Thru, Pass Thru, Trade By (B14), Right and Left Thru, Dive Thru, Square Thru 3/4 (B14).

We have three Modules, from (Sq) to (B14) being Module A or a Get In, (B14) to second (B14) is Module B, a Main Module; and from the second (B14) to the third (B14) is Module C or a Get Out.

Dance B — Heads Flutter Wheel, Curly Q, Walk and Dodge, Spin Chain Thru, Spin Chain Thru, Swing Thru, Boys Run, Wheel and Deal, Right and Left Thru, Dive Thru, Swing Thru, Girls Trade, Turn Thru, Left Allemande.
Becomes:
(Sq) Heads Flutter Wheel, Curly Q, Walk and Dodge (B14), Spin Chain Thru, Spin Chain Thru, Swing Thru, Boys Run, Wheel and Deal (B14), Right and Left Thru, Dive Thru, Swing Thru, Girls Trade, Turn Thru (B14).

Again we have three Modules from (Sq) to (B14) is a Get In, From (B14) to (B14) is a Main Module, and the final (B14) to (B14) is a Get Out.

Lets number these Modules as follows A1, A2, A3 and B1, B2, B3. We

now have quite a few potential combinations, for instance:

1. A1 + B2 + A3.
2. B1 + A2 + B3.
3. A1 + A2 + B3.
4. A1 + A2 + B2 + A3.

Of course we could go on quite a bit further. Granted in this example we do not have much variety, but you can see the tremendous potential we have generated in just two small dance figures. These Module combinations will pyramid from starting point to an almost unlimited base.

Most dances that you divide into Modules will readily fall into Get-ins, Mains, or Get-outs and you will want to use these Modules in their proper place. Some, however, like B3 can be used as either a Main or Get-out. You will find a great many Modules have this potential.

Quite often when using Modules, you will find yourself ending in a (B14) after using a figure that leaves only one hand "open" for the next Command. For instance: Square Thru 3/4, leaves the LEFT Hand free for the next call; while Square Thru would leave the RIGHT hand free. Here it is interesting to have some "Neutral" brief Zero Modules, that can change or Neutralize that position so that you can end a dance, or alter and add to a dance. For example: Slide Thru, Right and Left Thru, Slide Thru; This is a Neutral starting and ending Zero and when introduced after either of the above Square Thrus would leave all Dancers in the same position as they had started, but with the option of using EITHER hand to continue and/or end the dance.

WHEN SHOULD YOU USE BASIC MODULES?

At all times. They are a part of every dance situation, so can be used at any time desired. They are not the only tool to use. You will find some dance patterns you enjoy do not break easily into Modules, it's rare, but it happens. Consider that type of pattern as "one huge main Module" and use it without support when desired.

One of the biggest advantages this Module system will give you is in your programming. You can arrange Modules to suit your needs, even to the point of planning every dance by having only one Get-In, a series of Main Modules,

and one Get-out; thus almost eliminating Allemande Left, Right and Left Grand, and Promenade and having an almost entirely "Main Dish" dance.

This may not be a new idea, for we have all danced to, or used ourselves some material that if written out would have consumed an entire page, making a dance that was enjoyable, providing the floor could survive the entire pattern. But on those occasions that the dancers did break down, the caller having to stop and start over, or even worse continuing on, almost calling to himself, left you with the feeling that there must be a better way. You now have it! As stated above the system of Modules allows you to construct your dance pattern as you desire and gives so many Transition points along the way that it is always simple to cut short a pattern, if necessary, allowing those who were still with you to finish as if all were going perfectly, while the remaining dancers quickly have an opportunity to rejoin the dance, making a much more enjoyable situation for caller and dancer alike.

PART TWO

GET INS:

1.	(Sq)	Heads Square Thru (B14)
2.	(Sq)	Heads Curly Q, Boys Run (B14)
3.	(Sq)	Heads Flutter Wheel, Sweep 1/4, Pass Thru (B14)
4.	(Sq)	Heads Flutter Wheel, Curly Q, Walk and Dodge (B14)
5.	(Sq)	Heads Half Square Thru, Right and Left Thru, Dive Thru, Pass Thru (B14)
6.	(Sq)	Heads Lead Right, Circle to a Line (ZL)
7.	(Sq)	Head Ladies Chain, Heads Star Thru, Pass Thru, Circle to a Line (ZL)
8.	(Sq)	Four Ladies Chain, Four Ladies Chain 3/4, Heads Square Thru, Slide Thru (ZL)
9.	(Sq)	Four Ladies Chain, Four Ladies Chain 3/4, Heads Pass Thru, Round One to a Line, Centers Half Sashay (ZL).
10.	(Sq)	Heads Curly Q, Walk and Dodge, Curly Q, Walk and Dodge, Partner Trade (ZL).

GET OUTS:

1.	(B14)	Slide Thru, Right and Left Thru, Slide Thru, Left Allemande.
2.	(B14)	Right and left Thru, Dive Thru, Square Thru 3/4, Left Allemande.
3.	(B14)	Swing Thru, Boys Run, Wheel and Deal, Left Allemande.
4.	(B14)	Right and Left Thru, Pass Thru, Trade By, Right and Left Thru, Pass Thru, Trade By, Left Allemande.
5.	(B14)	Star Thru, Flutter Wheel, Sweep 1/4, Left Allemande.

(Note: All of the above are Zeros, ending in a B14 before the Left Allemande. All of the above, except No. 2 are "Neutral" so that you could use them as fill or as a "changer" to continue on with another Module.)

6.	(ZL)	Right and Left Thru, Cross Trail Thru, Left Allemande.
7.	(ZL)	Right and Left Thru, Pass Thru, Partner Tag, Left Allemande.
8.	(ZL)	Star Thru, Square Thru 3/4, Left Allemande.
9.	(ZL)	Tag the Line, Face In (OOL), Crosstrail, Left Allemande.
10.	(ZL)	Right and Left Thru, Slide Thru, Pass Thru, Left Allemande.

CHANGES:

1. (B14) Right and left Thru, Dive Thru, Star Thru, Right and Left Thru (Sq).
2. (B14) Right and Left Thru, Dive Thru, Two Ladies Chain, Pass Thru, Circle to a Line (ZL).
3. (ZL) Flutter Wheel, Star Thru, Dive Thru, Two Ladies Chain, Pass Thru (B14).
4. (ZL) Pass Thru, Wheel and Deal, Star Thru, Flutter Wheel (Sq).

These are primarily used as "connectors" between Modules where needed to construct dance patterns.

MAIN MODULES:

Of course almost every dance you now use, have used, or will use is capable of being broken into Modules, one or more of which would become Main Modules. The function of a Main Module is to contain your intended dance pattern after you have planned your program's purpose.

We'll print some here, as examples, but you will begin to divide your material to suit your needs and these will quickly become normal in your choreography.

Note that some of these Main Modules are actually combination Modules, this is done to complete an entire pattern but does give the flexibility of further division if desired.

1. (ZL) Two Ladies Chain, Star Thru, Curly Q,
Walk and Dodge, Partner Trade (ZL),
Right and Left Thru (OOL), Pass Thru,
Wheel and deal, Double Pass Thru,
First Couple Left, Second go Right (OOL),
Swing Thru, Box the Gnat,
Right and Left Thru, Star Thru, Curly Q,
Walk and Dodge, Partner Trade (OOL).

2. (Sq) Side Ladies Chain, Heads Right Circle to a Line,
Star Thru, Swing Thru, Scoot Back,
Centers Trade, Pass Thru, Trade By,
Curly Q, Walk and Dodge, Partner Trade,
Star Thru, Pass Thru, Trade By (B14).

3. (B14) Curly Q, Scoot Back, Boys Run,
Pass Thru, Tag the Line, Peel Off,
Flutter Wheel, Star Thru, Curly Q,
Walk and Dodge, Partner Trade,
Star Thru (B14).

4. (Sq) Heads Star Thru, Pass Thru,
Right and Left Thru, Pass Thru,
Trade By (B14), Star Thru, Flutter Wheel,
Sweep 1/4 (B14).

5. (B14) Right and Left Thru, Dive Thru, Pass Thru,
Swing Thru, Boys Run, Wheel and Deal,
Right and Left Thru, Pass Thru,
Trade By (B14).

6. (OOL) Star Thru, Swing Thru, Girls Fold,
Peel Off, Wheel and Deal,
Right and Left Thru, Pass Thru,
Trade By, Swing Thru, Scoot Back,
Centers Trade, Pass Thru, Trade By,
Star Thru (ZL).

7. (B14) Swing Thru, Boys Run, Ferris Wheel,
Right and Left Thru, Pass Thru,
Swing Thru, Boys Run, Ferris Wheel,
Right and Left Thru, Pass Thru (B14).

8. (B14) Slide Thru, Pass Thru, U-turn Back, Star Thru,
Boys Run, Walk the Plank, Star Thru,
Pass Thru, Wheel and Deal,
Centers Pass Thru (B14).

9. (ZL) Curly Q, Triple Scoot Back, Coordinate,
Couples Circulate, Wheel and Deal,
Turn and Left Thru, Pass Thru,
Cloverflo, Swing Thru, Scoot Back,
Fan the Top, Right and Left Thru,
Pass Thru, Wheel and Deal,
Square Thru 3/4 (B14).

10. (ZL) Pass Thru, Wheel and Deal, Swing Thru
Spin the Top, Right and Left Thru,
Pass Thru, Cloverleaf, Double Pass Thru,
First Couple Left, Second Right (ZL).

11. (ZL) Pass Thru, Wheel and Deal,
Centers Pass Thru, Right and Left Thru,
Dive Thru, Star Thru,
Double Swing Thru, Slide Thru,
Square Thru 3/4 Circle to a Line (ZL).

12. (B14) Swing Thru, Curly Q, Scoot Back,
Boys Run, Bend the Line, Star Thru,
Spin Chain Thru, Scoot Back,
Right and Left Thru, Dive Thru,
Swing Thru, Turn Thru (B14).

We could go on almost indefinitely with examples, but with these the basic concept should become clear and workable. You can now build your dances using these Modules to suit your own personal needs.

The more the Modules are used, the easier and more flexible the system becomes and the greater the variety you can obtain with a minimum of time and effort.

As stated in the beginning, this is not a new way of Calling, but rather a new tool to make any system work more efficiently. Lets explore just how to get started with this Module concept.

It might be wise to write down on Cue Cards all the Modules you intend to use, including Get-ins and Get-outs. Eventually you will probably only want to write out Main Modules and/or new material, the balance regularly used will become memory or sight called. For example lets use the material contained in this booklet. Label your Get-ins GI 1, GI 2, etc; Get-Outs GO 1,2,3; Changes C 1,2,3; and Main Modules M 1, 2, 3. I have found it valuable to identify Main Modules by their purpose for future reference (See Part Five), so that program planning becomes easier. In the foregoing Main Module M-1 might be labeled Walk and Dodge 1;M-7 Ferris Wheel; and so forth, not necessarily due to what material is contained in each Module, but more upon what purpose you see for this pattern in your programming.

There are many ways and plans for programming an individual patter dance, but you might begin this way:

Dance One: GI-1, M-5, C-2, M-10, GO-6. + GI-9, M-9, GO-1, + GI-5, M-7, GO-3.

or

Dance Two: GI-8, M-11, M-1, M-6, GO-10.

or

Dance Three: GI-3, M-5, GO-2 + GI-2, M-3, GO-4.

Your choreography can be as simple or as complex as you desire all within this Module System. As you progress, you will find yourself less likely to plan your Get-Ins, Changes, or Get-outs as these will become second nature. Here a word of caution, once the initial concept is learned do not rely entirely upon memorized patterns unless you realize that there is a definite tendency to become "monotonous" by failing to change these patterns frequently. A good plan is to continuously have several new ideas written out for use with what is already in your memorized collection of Modules.

In Part 3 we will expand upon some of the positions and uses that can be accomplished with Modules, but again, it is recommended that you work within the framework of Part 1 and 2 until you feel confident to enter into Part 3. The time required to make the transition is a matter of personal choice, just feel relaxed with the Module concept before journeying on.

PART THREE

LOOK BEFORE YOU LEAP!

Once you have become familiar with the basic concepts of Module Choreography and feel comfortable using Modules then you may wish to add to your system to give even greater flexibility. Again, use caution before proceeding. You have no doubt found that you are spending time memorizing patterns, not necessarily all your material, but definitely certain key patterns that give you the flexibility you desire. Also you are beginning to recognize the transition points and your programs reflect recognition of (ZL), (B14), (OOL), and (Sq) both in writing and visually from memory or sight. These factors until thoroughly learned can be a mental distraction to you. This is why it was recommended not to proceed into this Section until you were completely at ease. For in Section Three we are going to do no more than add to our Module condition by giving you more transition points, thus adding more flexibility, but requiring the awareness of an entire new set of Module starting and ending points.

EXPLAINING THE EXPANDED TERMS:

Before going further, it might be wise to recognize that Module programming is still rather new and the terms for defining the transition points are not standardized. You may use the terms found in this booklet, or perhaps design your own. The majority of the notes you receive and use in your programs will have no mention whatever of these transition points by any term or symbol. However, there are several progressive note services that do use this format and each somewhat varies in its symbols. They all, however, use the same basic system and with just a little study you can quickly determine what the abbreviations in each service mean and translate them into your own Module terminology. Also, as you progress, you may find points not mentioned here that are workable Module breaking points useful to you, by all means, identify them to suit yourself. Someday there will become a Standardization of these terms and it will be most helpful.

For this section we will add the following:

(CL) Corner Line = A line of four, all men with their corners and in order, (1,2,3,4).

(CL') Corner Line Prime = A line of four, all men with their corners and in order, but (2,3,4,1).

(B12) The position reached after the Head Couples have completed a Half Square Thru. Outsides (Side Couples) have original partners, Insides (Head Couples) have opposite as partner* with original partner back to back with them.

(B12') The same as above, except that the Sides are on the inside and the Heads on the outside.

The positions we used in Part One will be changed as follows:

(B14) Now becomes the position reached after the HEADS have completed a full Square Thru.

(B14') The position reached after the SIDES have completed a full Square Thru.

(ZL) Becomes an in order line, all with partners, but rotation is 1,2,3,4 only.

(ZL') Same as above with rotation 2,3,4,1.

(OOL) Out of order line, all with partners, rotation 2,1,4,3 only.

(OOL') Same as above with rotation 3,2,1,4.

USING AN EXPANDED MODULE SYSTEM

As you can see we have added only two new positions, these to give us more flexibility in starting and ending our Modules. We have expanded our other positions to "Basic" and "Prime" to allow the useage of Technical Zeros as well as True Zeros in our Module concept.

For those unfamiliar with the terms True and Technical we now enter a whole new world of Module construction:

A TRUE ZERO is just that. It is a figure or group of figures that leaves the dancers in exactly the same position as they started in relationship to each other. The square could change from North-South to East-West, but the rotation and actives would not change.

*There is some disagreement as to whether this girl is considered your "partner" from this position, however, for our purpose WHERE they are is the important concept.

A TECHNICAL ZERO is one that leaves the dancers in the same position that they started, but with Actives and/or Rotation altered.

Example: (ZL) Tag the Line, Face In (OOL), Right and Left Thru (ZL). A TRUE ZERO.

(ZL) Pass Thru, Tag the Line, Peel Off (ZL'). A TECHNICAL ZERO, as rotation has been changed from 1,2,3,4 to 2,3,4,1.

Work the above out with your "dolls" until you see the difference indicated. In Part Two the system of Modules to that point would have considered both of these as ending in (ZL) as they are indeed Zero Lines. As long as we use our Modules only from a standard position we needed no further explanations as both examples above could be resolved with the same ending Module.

However, now that we are expanding we will find situations where we shall want to insert Modules at other than standard positions and we must become aware of what can happen if we use a Technical Zero where we really need a True Zero.

For instance, as we progress in using Modules and/or Sight Calling we shall find that there are convenient places to insert ZEROS to add flavor to our dances. Lets be real basic and see just what can happen:

In Part Two (ZL) Bend the Line (ZL) would have been fine, but now it becomes: (ZL) Bend the Line (ZL'). Here's why.

As long as we followed Parts 1 and 2 and used Modules ending in only a (ZL) we would be in no trouble as we could resolve the Square with a Left Allemande from either (ZL) or (ZL'). We did not need the (') designation. However, lets proceed:

(Sq) Side Ladies Chain. Heads to the Right, Circle to a Line.

This is a line of four and a position from which we can work some additional line material for fill or variety, however, it is not a (ZL) and would not have been used in our earlier system. To use it now requires care. As it stands, it can now be resolved by adding: Pass Thru, Wheel and Deal, Square

Thru 3/4 (B14), Left Allemande.

However, add your Module (ZL) Bend the Line (ZL') and see what happens. We still have a line of four, we can still Pass Thru and Wheel and Deal, and we can still Square Thru 3/4. BUT we have reversed the actives and will find that although we are still in ORDER, we will end with our opposite lady rather than with our partner. This should explain the essential need to know whether a Module is a True or Technical Zero if you are to work from any but the Standard Positions.

There are other reasons for using the True or Technical concept, especially that it allows you to be aware of what couples are doing what action and to avoid leaving some dancers either active or idle for too long a period. For instance:

(B14) Right and Left Thru, Dive Thru, Right and Left Thru, Pass Thru (B14) = A True Zero.

(B14) Right and Left Thru, Pass Thru, Cloverflo, Right and Left Thru, Pass Thru, Trade by (B14) = A Technical Zero and should have concluded (B14') to indicate that the Active's have changed. Also note that in our new Module system we should have added (B12') after the Cloverflo. That dance would therefore become the Module:

(B14) Right and left Thru, Pass Thru, Cloverflo (B12')*
Right and Left Thru, Pass Thru, Trade By (B14').

As you can see this system can rapidly become complex and very confusing until thoroughly understood. This is why it is recommended not to progress to this phase, or further, until you feel comfortable using the basic concept.

When you start on this expanded system you will find it much less difficult if you will enter the new Module positions into your Cue Card or Program Notes and refrain from pure Sight Calling until you again begin to feel at home with the new material.

As said earlier, many callers do not use any of this concept. When the

*This Module could have ended here and the Pattern would have become Two Modules.

Module value is understood then most callers will want to get involved. Again many will find that Part 1 and 2 offer all the variety needed, others will adopt the concepts here, and some will venture to go further on their own. To go beyond this point, however, is toward the point of diminishing return. The Maximum variety with Minimum effect will be found at this point.

In Part 4 we will give you some additional set ups, using the Modules contained in Part 3.

PART FOUR

GET INS:

1.	(Sq)	Heads Half Square Thru (B12), or
	(Sq)	Sides Half Square Thru (B12').
2.	(Sq)	Heads Star Thru, Pass Thru (B12). (Sides would give the Prime)
3.	(Sq)	Heads Square Thru (B14), Slide Thru (CL), or
	(Sq)	Sides Square Thru (B14'), Slide Thru (CL').
4.	(Sq)	Heads Curly Q, Boys Run (B14), Curly Q, Scoot Back, Boys Run (CL).
5.	(Sq)	Four Ladies Chain, Four Ladies Chain 3/4, Sides Square Thru, Slide Thru (ZL').

GET OUTS:

1.	(B12)	Swing Thru, Boys Run, Bend the Line, Pass Thru, Wheel and Deal, Square Thru 3/4 (B14).
2.	(B12)	Right and Left Thru, Dive Thru, Pass Thru (B14).
3.	(CL)	Right and Left Thru, Star Thru (B14).
4.	(CL)	Star Thru, Dive Thru, Right and Left Thru, Pass Thru (B14).
5.	(CL)	Flutter Wheel, Sweep 1/4 (B14).

CHANGES:

Again these are primarily "connectors" or "neutrals" used to join Modules to extend a dance pattern, or to change "status" so that another hand may be used. Again, remember, many connectors end in (B14) or (ZL), where a simple Allemande Left could end the dance, and as such could be termed GET OUTS:

1.	(B14)	Slide Thru (CL), Star Thru, Pass Thru, Trade By (B12)
2.	(ZL)	Bend the Line (ZL')
3.	(CL)	Bend the Line (CL')
4.	(OOL)	Bend the Line (OOL')
5.	(ZL)	Flutter Wheel, Star Thru, Dive Thru, Two Ladies Chain,

Pass Thru (B14').

6. (ZL) Right and Left Thru, Sweep 1/4, Dive Thru, Flutter Wheel, Pass Thru (B12')
7. (ZL) Pass Thru, Bend the Line (OOL').
8. (B14) Right and Left Thru, Pass Thru, Cloverflo (B12')
9. (B12') Right and Left Thru, Pass Thru, Trade By (B14')
10. (B14) Curly Q, Walk and Dodge, Wheel and Deal, Star Thru, Flutterwheel, Pass Thru, Cloverleaf, Flutterwheel, Pass Thru (B14').

MAIN MODULES:

Once more, it's impossible to list Main Modules to fit all occasions as these are the building blocks of your program and have to be developed to fit your needs.

In Part Five we have listed some Main Modules just to get you started and titled each one so that the major purpose of each Module is known.

OTHER TERMS:

One final reminder before you begin to develop your own Module Choreography, as you check other material you will find several different sets of terms to designate Transition Points, watch for them, they'll not be hard to understand. Some of the more common are listed below for your convenience.

(Sq) Square Position, Static Position, S1p.
(B14) Box Formation, Eight Chain Thru Set-up, Box 1-4, B1c, ZB.
(B14') Box Formation, Eight Chain Thru Set-up, Box 1-4, B1c', ZB'.
(B12) Box Formation, Eight Chain Thru Set-up.
(B12') Box Formation, Eight Chain Thru Set-up.
(ZL) In Order Line, 1p2p Line, L1p.
(ZL') In Order Line, 1p2p Line, L1p'.
(CL) Corner Line, In order line with Corners.
(CL') Corner Line, In order line with Corners.
(OOL) Out of Order Line.
(OOL') Out of Order Line.

One term not used in this text that is quite common in Note Service reports is 1p2p Column, or the Single File Circulate Position. That is the position reached from a Zero Line (ZL) by doing a Curlique.

Now that you have studied this text, it is time to really put this concept to the test. Whether you decide to use the full information contained in the Five Parts or to stop with Part Two, you now have a tool that will make your programming much easier. Using your Modules that convert Standards to Primes gives you the flexibility of Workshopping material for both Heads and Sides without the necessity of going Home and starting all over again. Using your Module position as connections can give you the opportunity of building your dances with a minimum of Left Allemands or even none at all.

PART FIVE

EXPANDED MAIN MODULES

Trade By 1
(B14) Right and Left Thru, Pass Thru, Trade By (B12),
Star Thru, Pass Thru, Bend the Line,
Star Thru (B12'), Right and Left Thru, Pass Thru,
Trade By (B14').

Tag-Peel Off 1
(ZL) Pass Thru, Tag the Line, Peel Off (ZL'),
Flutter Wheel, Pass Thru, Wheel and Deal,
Centers Pass Thru, Star Thru (ZL').

Fan the Top 1
(B14) Swing Thru, Scoot Back, Fan the Top,
Right and Left Thru, Star Thru, Pass Thru,
Trade By (B12), Swing Thru, Spin Chain Thru,
Swing Thru, Scoot Back, Fan the Top,
Right and Left Thru, Flutter Wheel (OOL'),
Right and Left Thru (ZL').

Cloverflo 1
(Sq) Heads Flutter Wheel, Sweep 1/4, Pass Thru (B14),
Star Thru (CL), Curly Q, Boys Run, Trade By,
Right and Left Thru (B12), Pass Thru, Cloverflo,
Right and Left Thru (B14'), Slide Thru (CL'),
Flutter Wheel, Sweep 1/4 (B14').

Cloverflo 2
(ZL) Curly Q, Boys Run, Trade By, Swing Thru,
Boys Run, Couples Circulate, Wheel and Deal, Slide Thru,
(ZL), Pass Thru, Wheel and Deal, Star Thru,
Two Ladies Chain, Square Thru (B12'), Pass Thru,
Cloverflo, Right and Left Thru (B14), Swing Thru,
Scoot Back, Girls Trade, Right and Left Thru (B14).

Walk and Dodge 1
(B14) Curly Q, Walk and Dodge, Partner Trade, Pass Thru,
Bend the Line, Star Thru, Curly Q, Walk and Dodge,
Partner Trade, Slide Thru (B12), Curly Q, Walk and Dodge,
Wheel and Deal, Centers Pass Thru,
Right and Left Thru (B12), Pass Thru, Cloverflo,
Right and Left Thru (B14').

Walk and Dodge 2
(B12') Curly Q, Walk and Dodge, Tag the Line,
Peel Off, Two Ladies Chain, Star Thru (B14'),
Slide Thru (CL'), Curly Q, Single File Circulate,
Boys Run, Curly Q, Walk and Dodge, Bend the Line,
Flutter Wheel (ZL).

Scoot Back 1
(ZL) Star Thru, Swing Thru, Scoot Back, Curly Q,
Walk and Dodge, Bend the Line (OOL'), Flutter Wheel,
Sweep 1/4, Spin Chain Thru, Scoot Back, Right & Left Thru,
Pass Thru, Trade By (B14'),
Curly Q, Scoot Back, Boys Run (CL'), Spin the Top,
Scoot Back, Girls Trade, Right and Left Thru (B14').

Peel the Top 1
(B14) Swing Thru, Girls Fold, Peel the Top,
Right and Left Thru (CL), Slide Thru, Pass Thru,
Cloverflo (B12'), Swing Thru, Girls Fold,
Peel the Top, Boys Fold, Peel the Top, Scoot Back,
Girls Trade, Right and Left Thru, Pass Thru,
Trade By (B14').

Fan the Top-Scoot Back 2
(B14') Swing Thru, Scoot Back, Fan the Top, Curly Q,
Single File Circulate Twice, Boys Run,
Trade By (B12), Swing Thru, Scoot Back, Fan the Top,
Right and Left Thru, Star Thru, Spin Chain Thru,
Scoot Back, Fan the Top, Right and Left Thru,
Flutter Wheel (ZL).

Peel the Toptivate 1
(B14) Swing Thru, Girls Fold, Peel the Toptivate,
Boys Run (ZL'), Star Thru, Swing Thru, Girls Fold,
Peel the Toptivate, Boys Run, Slide Thru (B14).

Peel the Toptivate 2
(B14) Double Swing Thru, Boys Fold, Peel the Toptivate,
Boys Run, Bend the Line, Flutter Wheel (ZL'), Star Thru,
Pass Thru, Trade By, Swing Thru, Girls Fold,
Peel the Toptivate, Boys Run, Pass Thru, Bend the Line,
Star Thru (B12'), Swing Thru, Girls Fold,
Peel the Toptivate, Boys Run (OOL').

Spin Chain Thru 1
(B14) Spin Chain Thru, Girls Circulate Twice, Scoot Back,
Right and Left Thru, Curly Q, Spin Chain Thru, Ends Circulate,
Boys Run, Bend the Line (OOL'), Star Thru, Spin Chain Thru,
Scoot Back, Right and Left Thru, Star Thru, Slide Thru (B14).

Flutter Wheel 1
(CL) Flutter Wheel, Pass Thru, Wheel and Deal,
Centers Pass Thru (B14), Circle to a Line, Flutter Wheel,
Slide Thru (B12), Pass Thru, Cloverflo,
Right and Left Thru (B14'), Slide Thru (CL'), Flutter Wheel,
Sweep 1/4 (B14').

Coordinate 1
(ZL) Curly Q, Coordinate, Wheel and Deal, Star Thru,
Curly Q, Coordinate, Couples Circulate, Bend the Line,
Curly Q, Coordinate, Wheel and Deal (B14').

Spin the Top 1
(Sq) Heads Spin the Top, Boys Run, Wheel and Deal,
Pass Thru (B14), Spin the Top, Girls Fold, Peel the Top,
Swing Thru, Boys Run, Couples Circulate,
Wheel and Deal (B12) Spin the Top, Girls Fold, Peel the Top
Swing Thru, Boys Run, Couples Circulate, Wheel and Deal (B14).

Circulate-Trade 1
(B14) Swing Thru, Scoot Back, Pass Thru, Trade By,
Slide Thru, Pass Thru, Wheel and Deal,
Centers Pass Thru (B14'), Swing Thru, Girls Trade,
Swing Thru, Boys Trade, Boys Circulate Twice,
Right and Left Thru (B12), Pass Thru, Trade By,
Slide Thru, Star Thru (B14).

Spin Chain Thru 2
(B14) Spin Chain Thru, Boys Run, Couples Circulate,
Wheel and Deal, Dive Thru, Star Thru, Flutter Wheel,
Square Thru, Right and Left Thru (B12'),
Spin Chain Thru, Boys Run, Couples Circulate,
Wheel and Deal, Swing Thru, Spin Chain Thru,
Right and Left Thru, Pass Thru, Trade By (B14').

Curly Q 1
(Sq) Heads Curly Q, Boys Run (B14), Curly Q,
Walk and Dodge, Wheel and Deal, Zoom,
Centers Pass Thru (B14), Curly Q, Scoot Back,
Swing Thru, Split Circulate, Scoot Back,
Swing Thru, Walk and Dodge, Wheel and Deal,
Double Pass Thru, Centers In, Cast Off 3/4,
Tag the Line, Right, Wheel and Deal (B14).

Flutter Wheel 2
(ZL) Tag the Line, In (OOL), Pass Thru, Wheel and Deal,
Centers Pass Thru, Circle to a Line (OOL'),
Tag the Line, In (ZL'), Star Thru, Curly Q,
Walk and Dodge, Partner Trade, Flutter Wheel (OOL'),
Pass Thru, Wheel and Deal, Zoom, Swing Thru,
Turn Thru (B14).

EPILOG

Module Calling will make your programming easier and more enjoyable due to the variation of material you will be able to use.

A Module System is quite simple to set up and works well with your existing method of Calling. It is not a complete method of Calling, but rather one tool that will blend well with what you are now using.

Callers will find that the Module concept fits especially well into a Zero and Equivalent System. Many of the basic ideas of these two systems are features of both.

For Sight Callers the ideas of Modules can be most helpful, you'll find new material easier to introduce and much more variation of your existing material will appear.

I am certain that after reading this Booklet you will have gained valuable insight into what your existing system and sources can do, and even before becoming completely familiar with Modules, the basic ideas contained here will be helpful to you.